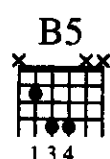
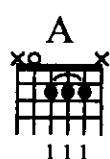
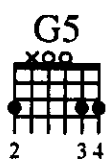
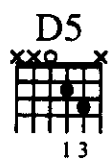


I Believe

Words and Music by Jon Bon Jovi



Moderate rock ♩ = 112

Introduction

N.C.

(Reverse tape effects)

18 sec.

Gtrs. 1 & 2

D5/A

Introduction musical notation for guitar, showing treble and bass staves with chords and a distortion effect.

C#5 D5

Dsus4 D5

C#5 D5

Dsus4 D5

N.C.

F#5 G5

G7sus G5

Musical notation for guitar, showing treble and bass staves with chords and a distortion effect.

F#5 G5

G7sus G5

C#5 D5

Dsus4 D5

C#5 D5

Dsus4 D5

N.C.

Musical notation for guitar, showing treble and bass staves with chords and a distortion effect.

F#5 G5

G7sus G5

F#5 G5

G7sus G5

C#5 D5

Dsus4 D5

Musical notation for guitar, showing treble and bass staves with chords and a distortion effect.

Yeah.

Rhy. Fig. 1

Musical notation for guitar, showing treble and bass staves with chords and a distortion effect.

C#5 D5 Riff A Dsus4 D5 Gtr. 3 8va N.C. F#5 G5 G7sus G5 F#5 G5 G7sus G5 N.C. (end Riff A)

mf w/slide (distortion)

14 15 14 12 10 12 14 12 10 10 12

6 7 7 5 7 11 12 12 10 12 11 12 12 10 12 11 12 12 10 12 9 10 10 10 10 10 x x x x x x

0 0

(end Rhy. Fig. 1)

C#5 D5 Dsus4 D5 C#5 D5 Dsus4 D5 F#5 G5 G7sus G5

(8va).....

10 14 15 14 12 10 12 14 12 10

Rhy. Fig. 2

6 7 7 5 7 6 7 7 7 5 7 11 12 12 10 12 11 12 12 10 12 9 10 10 10 10 10

0 0

Verse

F#5 G5 G5 D5

All I know _ is what I've _ been sold. You

(10) 12 15

(end Rhy. Fig. 2)

11 12 12 10 12 11 12 12 10 12 9 10 10 10 10 2 0 0

D5/G N.C.

read my life like a for - tune __ sold. __ I've seen the dream, __ there ain't _ no

Gtrs. 1 & 2

land of Oz. __ But I've got my brain, __ yeah, _ I've got a heart. __ And

Interlude

Bsus2 Gsus2

cour-age built, _ and _ I won't let _ go. __ What we need right now __ is ...

Gtr. 4

mf let ring (clean tone) let ring

w/Rhy. Fill 1 A w/Rhy. Fig. 1 C#5 D5 Dsus4 D5 C#5 D5 Dsus4 D5 F#5 G5 G7sus G5

soul. __ Yeah, __

let ring

Rhy. Fill 1 Gtrs. 1 & 2

T
A
B

Verse

F#5 G5 G7sus G5 N.C. C#5 D5 Dsus4 D5 C#5 D5 Dsus4 D5 N.C.

yeah, _____ yeah. I (1.) can't do this, _____ you can't _____ do that. They
 (2.) gave it all, _____ then you gave more. _____

F#5 G5 G7sus G5 F#5 G5 G7sus G5 w/Rhy. Fig. 2 C#5 D5 Dsus4 D5

feed us _____ lines _____ but I _____ won't act. _____ And all good _____ things _____ will come _____
 You know what _____ you came _____ here for. _____ You'll pay the cost, _____ like it's your

C#5 D5 Dsus4 D5 N.C. F#5 G5 G7sus G5 F#5 G5 G7sus G5

_____ to pass. _____ But the truth is _____ all _____ you have _____ to have. _____ And would you
 cross to bear. _____ Are we the ones _____ who put it there? And would you

Pre-chorus

A5 N.C. A5 A5 N.C. A5 A5 N.C. A5

lie for _____ it? Cry for _____ it? Die for _____ it?
 scheme for _____ it? Scream for _____ it? Bleed for _____ it?

Gtrs. 1 & 2

1/2 1/2 1/2

Chorus

N.C. D5 G5

Rhy. Fig. 3 Gtrs. 1 & 2

Would you? I _____ (1.,3.) be - lieve, _____ I _____
 Would you? I _____ (2.) be - lieve, _____ I _____

(Gtrs. 1 & 2 cont. in slashes) Rhy. Fig. 3A 8va

Gtr. 3 w/slide

14 15 14 12 10 12

D5 A G5 (end Rhy. Fig. 3) B5 A/B B5

be - lieve. With eve - ry breath that I breathe,
be - lieve. Be - lieve we're still worth the fight, you'll

(8va) (end Rhy. Fig. 3A)

14 15 14 12 10 12 14 10

G5 ⑥3fr. G G5 A5 ⑥3fr. G A5 G5 To Coda

you and me can turn a whis - per to a scream. I
see. There's hope for this world to - night. I

D5 G5 D5 w/Fill 1 (2nd time only) (end Rhy. Fig. 4) (Gtrs. 1 & 2 cont. in staff)

be - lieve, I be - lieve. You
be - lieve, I be - lieve. Yeah.

Rhy. Fig. 4A 8va steady gliss. w/flange effect

14 15 14 12 10 12 (12) 14 15 (15)

Fill 1 Gtr. 3

T
A
B 2/5

Guitar Solo

N.C.
8va
P.H.

loco

Gtrs. 1 & 2

P.H.
full

(10) (10) (10) (10) 8 10 6 7 8

P.H.

P.H. full

full

8 9 (9) 9 7 9 (9) 7 9 5 7 7 6 9 (9) 7

P.H.

3

full

P.H.

full

full

full

(9) 9 (9) 7 7 9 9 10 (10) 7 10 10 10

Pitch: B

Fdbk.

w/bar

5

Fdbk.

full

(10) (10) (10) (10) (10) (10) 8 10 8 7 8 9 (9) 7

w/Rhy. Fill 1 (Gtr. 3)

Don't

3

full

9 7 9 10 9 12 (12) 10 12 10 9 10 9 10 9 10 9

Bridge

B5

N.C. G5/F# G5

G5/F# G5

look up to ___ your mov - ie screens, ___ your rec - ords ___ or ___ your mag -

G5/F# G5

G5/F# G5

B5

A/B B5

A#5 B5

A/B B5

a - zines. Close ___ your eyes ___ and you will see, that

A5

N.C.

A5

G5

G5/F#

G5

D.S. al Coda

you are all ___ you re - ally need. ___ I ___

Chorus

Coda

w/Rhy. Figs. 3 & 3A (simile)

D5

G5

D5

A

G5

___ be - lieve, ___ I ___ be - lieve, ___ I ___

w/Rhy. Figs. 4 & 4A (simile)

w/Rhy. Fill 1

D5

G5

D5

___ be - lieve, ___ I be - lieve. ___

Outro

Repeat 8 times (ad lib vocal)

w/Rhy. Fig. 1 (simile)

w/Riff A (simile)

fade out

C#5 D5 Dsus4 D5

C#5 D5 Dsus4 D5

N.C. F#5 G5 G7sus G5

F#5 G5 G7sus G5 N.C.

(ad lib vocal)

Keep the Faith

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Introduction

Free time

Moderate Rock ♩ = 116

N.C.

G5 F5/G G5 (Bass) (Bass, drums, & piano)

Moth - er, moth -

vibe w/bar

Gr. 1 *p* < *mf* > *p* < *mf* > *p* *mf*

distortion

T A B

** Fade in rapidly and fade out gradually w/volume pedal or knob.

(G5) (B♭) (C) (G5)

- er, tell your chil - dren, that their time has just be - gun. I have suf -

(B♭) (C) (E♭) (F)

- fered for my an - ger, there are wars that can't be won. Fa-ther, fa -

w/Rhy. Fill 1 (2nd time)

w/Rhy. Fig. 4 (2nd time)

(Gm) (B♭) (C) (Gm)

- ther, please be - lieve me, I am lay - ing down my gun. I am

- by, when I hurt you, do you keep it all in - side? Do you tell _

Rhy. Fill 1

Gr. 1

T A B

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w/Rhy. Fill 1 (2nd time) (Gm) w/Rhy. Fig. 4 (2nd time) (Bb) (C)

bro - ken _____ like an ar - row. _____ For - give me. _____ For -
 _____ me all's for - giv - en? _____ Just hide be-hind _____ your pride, _____

Eb F w/Rhy. Fill 1 (2nd time) Gm w/Rhy. Fig. 4 (2nd time) (1st 2 bars) Bb

give your way - ward son. _____ Moth - er, moth -
 (Eve - ry - bod - y needs some - bod - y to love. _____ Eve -
 yeah. _____ Moth - er, Fa -
 (Eve - ry - bod - y needs some - bod - y to love. _____ Eve -

Rhy. Fig. 1

C Gm w/Rhy. Fig. 1 (1st 3 bars) (1st time) w/Rhy. Fill 1 (2nd time)

- er _____ Please _____ be-lieve. _____ me. _____
 - ry - bod - y needs some - bod - y to hate. _____ Eve - ry - bod - y's bitch - in' 'cause they
 - ther. _____ Please _____ be-lieve. _____ me. _____
 - ry - bod - y needs some - bod - y to hate. _____ Eve - ry - bod - y's bitch - in' 'cause the

(end Rhy. Fig. 1)


B \flat C E \flat F

It is hard ____ to hold on ____ when there's no ____ one to lean ____ on.
can't get e - nough. _)

Well it's hard ____ to be strong ____ when there's no ____ one to dream ____ on.
times are tough. _)

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a single line. Below the staff, there are two lines of lyrics. The first line is "It is hard ____ to hold on ____ when there's no ____ one to lean ____ on. can't get e - nough. _)". The second line is "Well it's hard ____ to be strong ____ when there's no ____ one to dream ____ on. times are tough. _)". Below the lyrics, there is a guitar fretboard diagram. It shows the first four frets. The first fret has a barre across all strings. The second fret has a barre across all strings. The third fret has a barre across all strings. The fourth fret has a barre across all strings. The diagram is labeled with fret numbers 1, 2, 3, and 4. The strings are numbered 1 to 6 from top to bottom. The diagram shows the fretting for the melody line.

Chorus



1., 3. { (Faith.) Know you're gon- na live through the rain. _____ Lord ___ we've got- ta keep the faith. _
 2. { (Faith.) Know you're gon- na live through the rain. _____ Lord, ___ we've got - ta keep the faith. _

Rhy. Fig. 2 (end Rhy. Fig. 2)

w/rhythmic delay slapping back 16th notes

The notation shows a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The melody consists of a series of eighth notes: B-flat4, A4, G4, F4, E4, D4, C4, B-flat3, A3, G3, F3, E3, D3, C3, B-flat2, A2, G2, F2, E2, D2, C2, B-flat1, A1, G1, F1, E1, D1, C1, B-flat0, A0, G0, F0, E0, D0, C0, B-flat-1, A-1, G-1, F-1, E-1, D-1, C-1, B-flat-2, A-2, G-2, F-2, E-2, D-2, C-2, B-flat-3, A-3, G-3, F-3, E-3, D-3, C-3, B-flat-4, A-4, G-4, F-4, E-4, D-4, C-4, B-flat-5, A-5, G-5, F-5, E-5, D-5, C-5, B-flat-6, A-6, G-6, F-6, E-6, D-6, C-6, B-flat-7, A-7, G-7, F-7, E-7, D-7, C-7, B-flat-8, A-8, G-8, F-8, E-8, D-8, C-8, B-flat-9, A-9, G-9, F-9, E-9, D-9, C-9, B-flat-10, A-10, G-10, F-10, E-10, D-10, C-10, B-flat-11, A-11, G-11, F-11, E-11, D-11, C-11, B-flat-12, A-12, G-12, F-12, E-12, D-12, C-12, B-flat-13, A-13, G-13, F-13, E-13, D-13, C-13, B-flat-14, A-14, G-14, F-14, E-14, D-14, C-14, B-flat-15, A-15, G-15, F-15, E-15, D-15, C-15, B-flat-16, A-16, G-16, F-16, E-16, D-16, C-16, B-flat-17, A-17, G-17, F-17, E-17, D-17, C-17, B-flat-18, A-18, G-18, F-18, E-18, D-18, C-18, B-flat-19, A-19, G-19, F-19, E-19, D-19, C-19, B-flat-20, A-20, G-20, F-20, E-20, D-20, C-20, B-flat-21, A-21, G-21, F-21, E-21, D-21, C-21, B-flat-22, A-22, G-22, F-22, E-22, D-22, C-22, B-flat-23, A-23, G-23, F-23, E-23, D-23, C-23, B-flat-24, A-24, G-24, F-24, E-24, D-24, C-24, B-flat-25, A-25, G-25, F-25, E-25, D-25, C-25, B-flat-26, A-26, G-26, F-26, E-26, D-26, C-26, B-flat-27, A-27, G-27, F-27, E-27, D-27, C-27, B-flat-28, A-28, G-28, F-28, E-28, D-28, C-28, B-flat-29, A-29, G-29, F-29, E-29, D-29, C-29, B-flat-30, A-30, G-30, F-30, E-30, D-30, C-30, B-flat-31, A-31, G-31, F-31, E-31, D-31, C-31, B-flat-32, A-32, G-32, F-32, E-32, D-32, C-32, B-flat-33, A-33, G-33, F-33, E-33, D-33, C-33, B-flat-34, A-34, G-34, F-34, E-34, D-34, C-34, B-flat-35, A-35, G-35, F-35, E-35, D-35, C-35, B-flat-36, A-36, G-36, F-36, E-36, D-36, C-36, B-flat-37, A-37, G-37, F-37, E-37, D-37, C-37, B-flat-38, A-38, G-38, F-38, E-38, D-38, C-38, B-flat-39, A-39, G-39, F-39, E-39, D-39, C-39, B-flat-40, A-40, G-40, F-40, E-40, D-40, C-40, B-flat-41, A-41, G-41, F-41, E-41, D-41, C-41, B-flat-42, A-42, G-42, F-42, E-42, D-42, C-42, B-flat-43, A-43, G-43, F-43, E-43, D-43, C-43, B-flat-44, A-44, G-44, F-44, E-44, D-44, C-44, B-flat-45, A-45, G-45, F-45, E-45, D-45, C-45, B-flat-46, A-46, G-46, F-46, E-46, D-46, C-46, B-flat-47, A-47, G-47, F-47, E-47, D-47, C-47, B-flat-48, A-48, G-48, F-48, E-48, D-48, C-48, B-flat-49, A-49, G-49, F-49, E-49, D-49, C-49, B-flat-50, A-50, G-50, F-50, E-50, D-50, C-50, B-flat-51, A-51, G-51, F-51, E-51, D-51, C-51, B-flat-52, A-52, G-52, F-52, E-52, D-52, C-52, B-flat-53, A-53, G-53, F-53, E-53, D-53, C-53, B-flat-54, A-54, G-54, F-54, E-54, D-54, C-54, B-flat-55, A-55, G-55, F-55, E-55, D-55, C-55, B-flat-56, A-56, G-56, F-56, E-56, D-56, C-56, B-flat-57, A-57, G-57, F-57, E-57, D-57, C-57, B-flat-58, A-58, G-58, F-58, E-58, D-58, C-58, B-flat-59, A-59, G-59, F-59, E-59, D-59, C-59, B-flat-60, A-60, G-60, F-60, E-60, D-60, C-60, B-flat-61, A-61, G-61, F-61, E-61, D-61, C-61, B-flat-62, A-62, G-62, F-62, E-62, D-62, C-62, B-flat-63, A-63, G-63, F-63, E-63, D-63, C-63, B-flat-64, A-64, G-64, F-64, E-64, D-64, C-64, B-flat-65, A-65, G-65, F-65, E-65, D-65, C-65, B-flat-66, A-66, G-66, F-66, E-66, D-66, C-66, B-flat-67, A-67, G-67, F-67, E-67, D-67, C-67, B-flat-68, A-68, G-68, F-68, E-68, D-68, C-68, B-flat-69, A-69, G-69, F-69, E-69, D-69, C-69, B-flat-70, A-70, G-70, F-70, E-70, D-70, C-70, B-flat-71, A-71, G-71, F-71, E-71, D-71, C-71, B-flat-72, A-72, G-72, F-72, E-72, D-72, C-72, B-flat-73, A-73, G-73, F-73, E-73, D-73, C-73, B-flat-74, A-74, G-74, F-74, E-74, D-74, C-74, B-flat-75, A-75, G-75, F-75, E-75, D-75, C-75, B-flat-76, A-76, G-76, F-76, E-76, D-76, C-76, B-flat-77, A-77, G-77, F-77, E-77, D-77, C-77, B-flat-78, A-78, G-78, F-78, E-78, D-78, C-78, B-flat-79, A-79, G-79, F-79, E-79, D-79, C-79, B-flat-80, A-80, G-80, F-80, E-80, D-80, C-80, B-flat-81, A-81, G-81, F-81, E-81, D-81, C-81, B-flat-82, A-82, G-82, F-82, E-82, D-82, C-82, B-flat-83, A-83, G-83, F-83, E-83, D-83, C-83, B-flat-84, A-84, G-84, F-84, E-84, D-84, C-84, B-flat-85, A-85, G-85, F-85, E-85, D-85, C-85, B-flat-86, A-86, G-86, F-86, E-86, D-86, C-86, B-flat-87, A-87, G-87, F-87, E-87, D-87, C-87, B-flat-88, A-88, G-88, F-88, E-88, D-88, C-88, B-flat-89, A-89, G-89, F-89, E-89, D-89, C-89, B-flat-90, A-90, G-90, F-90, E-90, D-90, C-90, B-flat-91, A-91, G-91, F-91, E-91, D-91, C-91, B-flat-92, A-92, G-92, F-92, E-92, D-92, C-92, B-flat-93, A-93, G-93, F-93, E-93, D-93, C-93, B-flat-94, A-94, G-94, F-94, E-94, D-94, C-94, B-flat-95, A-95, G-95, F-95, E-95, D-95, C-95, B-flat-96, A-96, G-96, F-96, E-96, D-96, C-96, B-flat-97, A-97, G-97, F-97, E-97, D-97, C-97, B-flat-98, A-98, G-98, F-98, E-98, D-98, C-98, B-flat-99, A-99, G-99, F-99, E-99, D-99, C-99, B-flat-100, A-100, G-100, F-100, E-100, D-100, C-100, B-flat-101, A-101, G-101, F-101, E-101, D-101, C-101, B-flat-102, A-102, G-102, F-102, E-102, D-102, C-102, B-flat-103, A-103, G-103, F-103, E-103, D-103, C-103, B-flat-104, A-104, G-104, F-104, E-104, D-104, C-104, B-flat-105, A-105, G-105, F-105, E-105, D-105, C-105, B-flat-106, A-106, G-106, F-106, E-106, D-106, C-106, B-flat-107, A-107, G-107, F-107, E-107, D-107, C-107, B-flat-108, A-108, G-108, F-108, E-108, D-108, C-108, B-flat-109, A-109, G-

w/Rhy. Fig. 2

G5

Bb

F

C

To Coda ☼

— (Faith.) Don't you let your love turn to hate. _____ Now ___ we've got - ta keep the faith. _

— (Faith.) Don't you know it's nev-er too late. _____ Right now we've got - ta keep the faith. _

1. N.C. Gm

— Keep the faith. — Keep the faith. — Lord, we've got-ta keep the faith. —

Rhy. Fig. 3 (end Rhy. Fig. 3)

P.M. *mp* *mf* (distortion)

The musical score is divided into two main parts. The top part is the vocal melody, written on a single staff in G minor (one flat). It begins with a whole rest, followed by the lyrics 'Keep the faith.' and another whole rest, then 'Keep the faith.' and another whole rest, and finally 'Lord, we've got-ta keep the faith.' The melody consists of eighth and quarter notes, with some phrases slurred. The bottom part is the guitar accompaniment. It features a rhythmic figure labeled 'Rhy. Fig. 3' which is a repeating eighth-note pattern. This figure is played for the first two measures, then ends. The guitar part is marked with a dynamic of *mp* (mezzo-piano) and a 'P.M.' (power) indicator. The final measure of the guitar part is marked with *mf* (mezzo-forte) and '(distortion)'. The guitar staff shows a series of chords and single notes corresponding to the vocal melody.

B \flat C Gm

Tell me ba -

Rhy. Fig. 4 (end Rhy. Fig. 4)

2. w/Rhy. Fig. 2 G5

B \flat F C

(Faith.) Don't you let your love turn to hate. Lord you've got - ta keep the faith.

w/Rhy. Fig. 3 (3 1/2 times) N.C.

Keep the faith. Keep the faith. Oh, we've got - ta keep the faith. (The faith.)

Keep the faith. Keep the faith. Lord we've got - ta keep the faith. The faith.

F5

Gtr. 2

mp P.M. (clean tone) mf (distortion)

N.C. F F/E \flat F F5 E5/F

Ooh yeah. Ooh yeah. Yeah, yeah, yeah.

Guitar Solo

8va -----
P.H. ----- loco

3

1/2

P.H. -----

*P.M. -----

Let ring -----

both notes vib. slightly

3

*slight palm muting

full

full

full

full

3

1/4

full

full

1/4

1/4

full

full

full

full

full

8va -----

loco

3

full

full

1/2

1/2

1/2

Bridge

Spoken: I've been

**pp* \curvearrowright *mf*

w/delay (8)

*fade in with volume pedal

w/Rhy. Fig. 3 (7 1/2 times) (play simile)

walk - in' in the foot - steps of so - ci - e - tie's lies. I don't like what I see no more. Some - times I

wish I _ was blind. Some - times I wait for - ev - er to stand out in the rain, So

Riff A

(end Riff A)

w/delay

6 6 15 13 10 13 15

w/Riff A (5 times)

no - one sees me cry - in', try - in' to wash _ a - way _ this pain. Moth - er, Fa - ther, _ there's things _
(Eve - ry - bod - y needs Some -

_ I've done I can't e - rase. _ Eve - ry night we fall from grace. _
bod - y to love. _ Eve - ry - bod - y needs some - bod - y to hate. _ Eve -

Hard, with the world in your face. Try to hold on, —
 — ry - bod - y's bitch-in' cause they can't get e - nough. — Eve - ry - bod - y please, eve-

D.S. al Coda Coda
 w/Rhy. Fill 2 E_b F w/Rhy. Fig. 2 (1st 3 bars) $G5$ Bb

try — to hold on. — Try —
 ry - bod - y keep the faith. — (Faith. Keep the faith. — Keep the faith. —

Repeat 4x (ad lib. vocals)
 w/Riff A (twice) (3rd & 4th times only)

C E_b F $G5$

— to hold on. — Try — to hold on, yeah. Oh. —
 — Faith. Keep the faith.

Gr. 1

Bb $C5$ E_b $F5$ **Fade out**

Keep the faith. — Eve - ry - bod - y keep the faith. —

Rhy. Fill 2
 Gr. 1

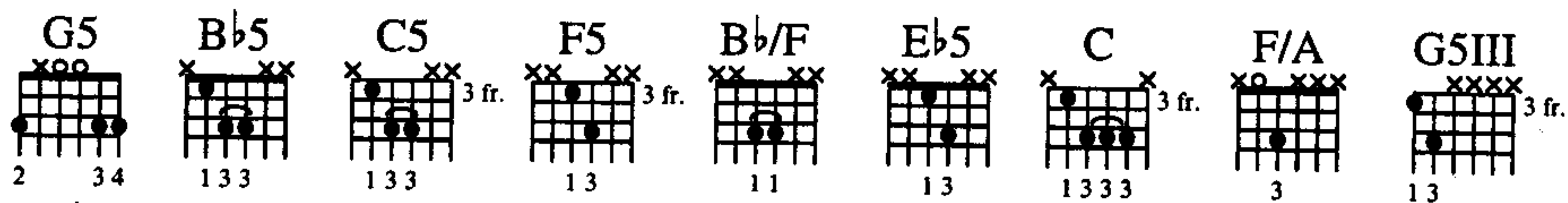
T
A
B

Rhy. Fill 3
 Gr. 1

T
A
B

I'll Sleep When I'm Dead

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child



Moderate Rock ♩ = 120

Introduction

N.C.

(Drums)

2

C5 Csus4 Bb5/C

C5 C

Gtr. 1

mp *mf* (distortion)
P.M. -----
let ring -----

C5 Bb5/C C5 Bb5/C C N.C.

F

C

N.C. C5

N.C. Bb5

C5 N.C. Bb5

C5 N.C.

1. Hey, hey, hey. _

P.M. let c ring ----

P.M.

P.M. P.M.

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Bb5 C5 F C N.C. Bb5/C N.C. Bb5 N.C.Bb5 C5 N.C. Bb5 C5 N.C.Bb5

Yeah, yeah, yeah. — Sev -
2. Al - right. Lis - ten up. So you're

P.M. P.M. P.M. P.M.

Verse

w/Rhy. Fig. 1 (1 3/4 times) (2nd time only)

C5 N.C. Bb5 C5 N.C.

- en days of Sat - ur - day is all that I need. — Got — no use for Sun - day 'cause I
look - ing for some ac - tion, I got eve - ry - thing you need. Bet - ter keep your mo - tor run - ning ba - by,

Gtr. 1 & 2 Gtr. 1

Rhy. Fig. 1

Gtr. 1

P.M. P.M. P.M.

T
A
B

C F C F B \flat 5 C5 N.C. B \flat 5

don't rest in peace. I don't need Mon-days or the rest of the week. I spend a
I was built for speed. This ain't no slum-ber par-ty, got no time for catch-ing z's. If they'll

P.M.

w/Rhy. Fill 1 (2nd time only)

C5 C N.C. C5 G5

lot of time in bed but ba-by I don't like to sleep, no.
say that that ain't health-y, well then liv-ing's a dis-ease. (cont. in slashes)

P.M. *mp* *mf*

(end Rhy. Fig. 2)

Pre - Chorus

G5 (5) 2fr. (4) open 2fr. w/Rhy. Fig. 2 (twice) N.C. G5

Rhy. Fig. 2

I won't lie to you. I'm nev-er gon-na cry to you.
Nev-er gon-na die ba-by. Come on let me drive you cra-zy.

N.C. G5 G5 B \flat 5

I'll 'prob-ly drive you wild eight days a week. Un-til I'm
We'll make eve-ry night an-oth-er New Year's Eve. Un-til I'm

Rhy. Fill 1 Gtr. 1

1/4

T
A
B



Chorus

Rhy. Fig. 3

C5

F5

C5

F5

B \flat 5/F

F5

E \flat 5

B \flat 5

1,2,3. six feet __ un - der, ba - by I don't need a bed. Gon - na live when I'm a - live, I'll sleep __

(end Rhy. Fig. 3)

C

B \flat 5/F

C

C5

w/Rhy. Fig. 3

F5

C5

when I'm dead. Till they roll me o - ver, and lay my bones to rest, gon - na

1, 3.

To Coda \oplus

2.

w/Rhy. Fill 2

F5

B \flat 5/F

F5

E \flat 5

B \flat 5

C

B \flat 5/F

C

C5

B \flat 5

C

C

B \flat 5

live while I'm a - live I'll sleep __ when I'm dead, yeah. __ when I'm dead. Sleep __

3. I

C

B \flat 5/F

F5

B \flat 5/F

F5

E \flat 5

B \flat 5

__ when I'm dead. Gon - na live while I'm a - live, I'll sleep __ when I'm dead.

full

Rhy. Fill 2

Gr. 1

Tablature for guitar (Gr. 1) showing fret numbers and string positions.

(Bb5)

Rhy. Fig. 4

Rhy. Fig. 4

(Bb5)

F/A

C5

w/wah wah

full

(10)

8 10 10

8 10 8 10

8 8 8 8 8 8

8 10 8 10

(end Rhy. Fig. 4)

w/Rhy. Fig. 4 (twice) (play simile)

The Sound of Silence
Simon & Garfunkel

Key: B♭5/F, B♭5, 8va

Lyrics: Hello, hello, good morning to you, Hello, hello, good afternoon to you, Hello, hello, good evening to you, Hello, hello, good night to you

[illegible]

Bb5 C5 Breakdown F C Bb5
 Sev - en days of Sat - ur - day is all that I need. Got
 Gr. 1
 1/2 1/4 1/4
 9 9 9 1 9 1 9

w/Fill 1

C5 B \flat 5 N.C. B \flat 5/C C5

___ no use for Sun- day 'cause I don't rest in peace. ___ I ___ was born to live, you know I



1

C F (B5) F B \flat C5 N.C. C5 *D.S. al Coda*

was - n't born to die. But if they par - ty down in heav - en I'll be sure to be on time. Un - til I'm

mp *mf*

Fill 1

Gr. 2

The musical score for 'Fill 1' is presented in two systems. The first system contains a single staff in treble clef with a key signature of one flat and a 4/4 time signature. It begins with a whole rest, followed by a series of eighth and quarter notes, including a chromatic line (F#4, G4, A4, B4) and a descending line (C5, B4, A4, G4, F#4, E4, D4). Above the staff, a wavy line indicates a guitar effect, and the label 'Gr. 2' is placed above the first measure. The second system consists of three staves labeled 'T', 'A', and 'B' from top to bottom. The 'T' staff has a wavy line above it. The 'A' and 'B' staves contain fret numbers: the 'A' staff has a slur over frets 5 and 5, and the 'B' staff has a sequence of frets 3, 5, 4, 3, and 1, with a 1/4 note value indicated above the final '1'.

Coda

Chorus



w/Rhy. Fig. 3 (1 3/4 times) (play simile)

C5

F5

C5

F5

B \flat 5/F F5E \flat 5 B \flat 5

feel like I'm ex-plod-ing go-ing out of my head. ___ Gon-na live while I'm a-live, I'll sleep _

C

B \flat 5/F C

C5

C5

F5

C5



___ when I'm dead. Till I'm six feet un-der, they lay my bones to rest. Gon-na

w/Rhy. Fill 2

F5

B \flat 5/F F5E \flat 5 B \flat 5

C

B \flat 5/F CB \flat 5

C

B \flat /C

C

B \flat 5

live while I'm a-live, I'll sleep ___ when I'm ___ dead. Sleep ___ when I'm dead. Sleep _

C

B \flat /C

F5

B \flat 5/F

F5

E \flat B \flat 5

C5

B \flat 5

___ when I'm dead. Gon-na live while I'm a-live, I'll sleep ___ when I'm dead.

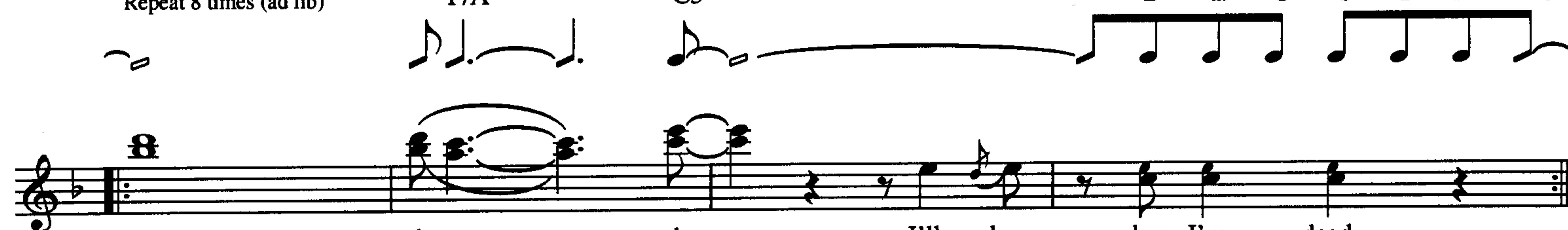
Fade out

Outro

Repeat 8 times (ad lib)

F/A

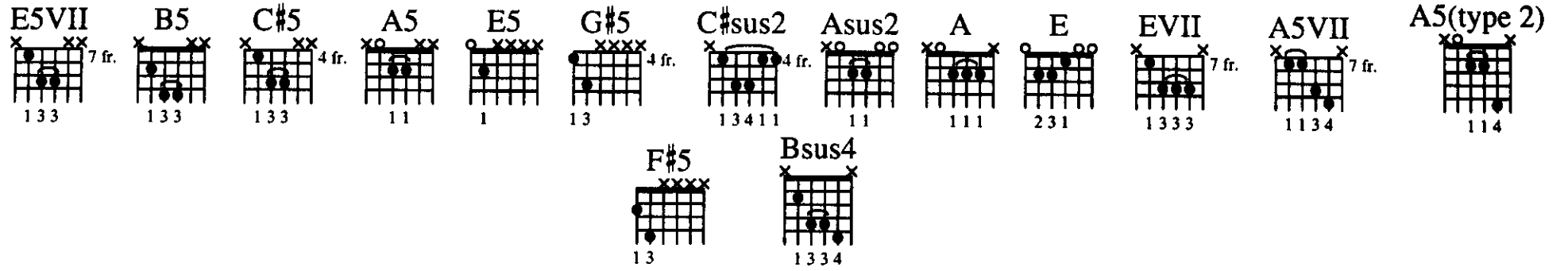
C5

 (5)5fr. 7fr. (4)5fr. (3)5fr. (4)5fr. (5)7fr.
 D E G C G E B \flat 5


Ooh, ooh, ___ ooh. ___ I'll sleep when I'm dead.

In These Arms

Words and Music by Jon Bon Jovi, Richie Sambora and David Bryan



Moderate Rock ♩ = 120

Introduction

E **Asus2**

Gtr. 1

mf (clean tone)
w/vibrato effect

E **Asus2**

E **Asus2**

Rhy. Fig. 1

(vibrate effect off)

Let ring -----

E **Asus2**

1. You want com-
2. Ba - by I
(end Rhy Fig. 1)

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Verse

w/Rhy. Fig. 1

E

Asus2

mit - ment, ___ and take a look in - to ___ these eyes. ___ They burn with
want you ___ like the ros - es want ___ the rain. ___ You know I

fire, yeah, ___ un - til ___ the end ___ of time. ___ And I would do
need you ___ like a po - et needs ___ the pain. ___ And I would give

Pre-chorus

C#sus2

- 3 -

w/Rhy. Fill 1

A

w/Rhy. Fill 2

Bsus2

an - y - thing. I'd beg, ___ I'd steal, I'd ___ die, to have you in these arms ___ to - night. ___
an - y - thing. My blood, ___ my love, my ___ life, If you were in these arms ___ to - night. ___

(Gtr. 1 out 2nd time)

Rhy. Fill 1

Gtr. 2

f (dist.) P.M. Let ring - - - - -

Rhy. Fill 2

Gtr. 3

1/4 4 2

Chorus

w/Fill 1 (3rd time only)

Rhy. Fig. 2A
Gtr. 3
f (dist.)

E5VII B5 C#5 A5 (end Rhy. Fig. 2A)

I'd hold you, I'd need you, I'd get down on my knees for you.

Rhy. Fig. 2
Gtr. 2

f (distortion)

Let ring-----

P.H.----- (end Rhy. Fig. 2)

E5VII C#5 B5 A5

And make eve-ry thing al- right, If you were in these arms.

P.H.---

Let ring

P.H.---

w/Rhy. Figs. 2 & 2A
w/Fill 2 (3rd time only)

B5 C#5 A5

I'd love you, I'd please you, I'd tell you that I'd nev-er leave you.

Fill 1

T
A
B

Fill 2

Gtr. 4

full

10 (10) 9 11 11 (11) 9

To Coda \oplus

Gtr. 3 E^5 $G\#^5$ B^5 $\textcircled{5}$ open $\textcircled{5}$ open
P.M. P.M. P.M. P.M. A A5 A A5 (Gtr. 3 cont. in staff)

And love you till the end of time, if you were in these arms

Gtr. 1 mf Let ring- Let ring- Let ring- Let ring- Let ring-

0 2 2 1 4 2 1 1 2 4 4 0 4 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1. **Verse** w/Rhy. Fig. 1 (3 times) E $Asus2$

to - night. Oh, yeah. We stare at

Gtr. 3 full full

10 (10) 9 9 10 10

E $Asus2$

the sun, and we made a prom - ise. A prom-ise this

3 3

9

E $Asus2$ $\textcircled{6}$ 7 fr. B
Gtr. 2 P.M.

world would nev - er blind us. And these were our

8va harm. harm. w/bar vib. w/bar

+ 1/2 + 1/2 -1

9 (9) (9) (9) (9)

Pre-chorus
C#sus2 C#5 P.M. C#sus2 A5 P.M. Asus2 A5

— words. — Our words were our — songs. Our songs are our

C#sus2 C#5 P.M. A w/Rhy. Fill 2 B5

prayers. These prayers keep me strong, and I still be - lieve. — If you were in these arms —

2. Gtrs. 1 & 3 E Gtrs. 2 & 3 EVII E5VII A5VII EVII Bridge B5

— to - night. — Your clothes are still scat - tered all

⑥ 2 fr. F# 4 fr. G# A5(type 2) A5 P.M. P.M.

o - ver our room. This whole place still smells like your cheap per - fume.

B5 ⑥ 2 fr. F# 4 fr. G# A5 P.M. Asus2 P.M.

Eve - ry - thing here re - minds me of you. There's noth - ing I — would - n't do. —

Gtr. 4 *f* (distortion) 9 11 9

Guitar Solo

E B5 C#5 A5

P.M. P.M. P.M.

full full full 1/4 1/2 1/2

9 11 11 (11) 9 11 9 12 9 11 9 12 9 11 11 (11) 9 9 11 14 12 12

E B5 F#5 G# A5

P.M. P.M. P.M.

⑥ 4 fr.

And these were our _

8va loco

full full 1 2 full

14 14 (14) 12 14 14 (14) (14) 12 9 12 9 12 12 9 12 9 11 9 12 9 11 9 11 9 11 9 11 9 11 9

Interlude

B5 Bsus4

B5

D.S. al Coda

⑥ 4 fr. 2 fr.

G# F#

words, they keep me strong, _ ba - by. _

full full full full

11 12 12 (12) 12 12 12 (9) 11 (11)

Coda \oplus Rhy. Fig. 3 Gtrs. 2 & 3

Outro
 Repeat 3x (ad lib. vocal)
 w/Fill 3(3rd time)
 E5VII

B5

w/Fill 4(2nd time)
 C#5

(end Rhy. Fig. 3)
 2 fr. 4 fr. ④ 2fr. 4 fr. 1/2 2 fr.
 A B C# E F# E

to - night. _____ If you were in these arms. _____

E5VII B5 C#5 A5

Ba - by. _____ Like the

Repeat 3x (ad lib. vocal & Gtr. fills)
 w/Rhy. Fig. 3

E5 B5/E C#5 N.C. *fade out*

ros - es need _____ the rain. _____ Like the sea - sons need _____ to change. _____ Like the....

Fill 3

Gtr. 4

8va P.H.

P.H.

full

11 (11) 9 11 12 full 12 full 12 12 full 12 (12) 10

Fill 4

15ma harm.

loco

Gtr. 4 harm.

w/bar

+1

5 (5) (5) 6

Words and Music by Jon Bon Jovi

Gtr. 1 N.C.

Gtr. 1 N.C.

The first system of musical notation for 'The Swan' consists of a treble clef staff and a four-line bass staff. The treble staff contains a melody with various note values, including eighth and sixteenth notes, and rests. The bass staff contains a bass line with notes and rests. Above the bass staff, there are labels '1/2', 'vib. w/bar', and 'full' with arrows pointing to specific notes. The first measure of the bass staff has a '12' and a '(12)' below it. The second measure has a '10' and a '13' below it. The third measure has a '(13)' and a '10' below it. The fourth measure has a '13' below it.

Verse

Sit-ting ___ here ___ wast-ed and wound-ed at this old ___ pi - a - no. Try - ing
hard to cap-ture the mo - ment this morn-ing I ___ don't ___ know. ___ 'Cause a

Pre - Chorus

Am B \flat F
bot - tle of vod - ka's still lodged ___ in my head, ___ and some blonde ___ gave ___ me night - mares,
let ring ----- let ring ----- let ring -----
mf (clean tone)

Fsus4 F B \flat B \flat sus4 B \flat
think that she's still in my ___ bed. As I ___ dream a - bout ___ mov - ies they
(end Rhy. Fig. 1)
let ring ----- let ring -----
let ring -----

C F
won't make of me when I'm ___ dead. With an
let ring -----

Verse
N.C.

w/Fill 1 (2nd time only)

1. i - ron clad _ fist, I wake up and French kiss the morn- ing.
2. so far a - way, each step that I take's on my way home.

Gtr. 1

13 15 13 15 13 10-12 8-10

While some march - ing band keeps its own _ beat in my _ head while we're
A king's ran - som in dimes, I'd give each night to see through this

12-14 10-12 1

Pre - Chorus
w/Rhy. Fig. 1
Am

w/Fill 2 (2nd time only)

talk - ing. _ A- bout _ all of the things that I _
pay- phone. Still I run out of time it's

Rake

full

Rake

full

15 (15) 13 15 13 15

Fill 1

Rake

Gtr. 1

Rake

10 13 10 13 12 10 10 12 (12) 10 8

Fill 2

Gtr. 1

13 10 13 12 10 10 8 10 8 10 7

B \flat F F \sharp sus4 F B \flat B \flat sus4 B \flat

long _ to be - lieve _ a - bout love, _ the truth, what you mean _ to me. And the truth is,
hard to get through, till the bird on the wire flies me back to you. I'll just close my eyes,

B \flat 5 C5 F5 N.C.

ba - by _ you're all that I _ need. } I want to
and whis - per, ba - by _ blind love is _ true. }

f

Chorus
w/Fill 3 (4th time only)

D5 C5 B \flat 5 F5 N.C.

lay _ you down on a bed of ros - es, _ for to-night. _

P.M. - 1 1/2 1/2

D5 C/E B \flat /F F5 N.C.

_ I _ sleep on a bed of nails. _ Oh, I want to

P.M. - 1

* Bass plays E * Bass plays F

Fill 3

Gr. 1

T 15

A

B

To Coda ⊕
To Coda II ⊕ ⊕

B♭ F5 B♭ F5

be just as close as the Ho - ly Ghost is, and

let ring let ring let ring let ring

1. N.C.

lay you down on a bed of ros - es.

2. N.C.

Well I'm lay you down on a bed of

P.M.

Bridge
B♭5 C5

ros - es. Well this ho - tel bar hang - o - ver whis-key's gone dry. The bar

F5 N.C. Bb5

keep - er's wig's crook - ed and she's giv - ing me the eye. ____ Well I might have _ said yeah,

let ring -----

The first system of music contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one flat. It includes lyrics: "keep - er's wig's crook - ed and she's giv - ing me the eye. ____ Well I might have _ said yeah,". The guitar line is in bass clef and shows fret numbers: 10, 8, 10, 8, 1, 1, 3, 5, 1, 3, 3, 1.

N.C. C5 N.C.

but I ____ laughed so hard I think I ____ died. Ooh yeah.

The second system of music continues the vocal and guitar parts. The vocal line has lyrics: "but I ____ laughed so hard I think I ____ died. Ooh yeah." The guitar line shows fret numbers: 1, 1, 1, 1, 5, 3, 1, 1, 3, 1, 0, 0, 5, 3.

Guitar Solo

P.H. 8va loco

The third system is a guitar solo. It includes a treble clef staff with a wavy line indicating a "P.H." (pinch harmonic) and a dashed line for "8va" (octave up). The bass clef staff shows fret numbers: 5, 3, 5, 5, 3, 5, 3, 5. There are also wavy lines and a "loco" marking.

full full full full

The fourth system continues the guitar solo. It features a treble clef staff with a wavy line and a bass clef staff with fret numbers: 5, 13, (13), 10, 13, 13, 13, 0. There are also wavy lines and a "full" marking.

8va

full full full

The fifth system is the final part of the guitar solo. It includes a treble clef staff with a wavy line and a dashed line for "8va". The bass clef staff shows fret numbers: (13), 13, 12, 13, 10, 12, 10, 10, 13, 10, 13, (13), 13, 13, 13, 15, 15, 15, (15), 13. There are also wavy lines and "full" markings.

8va loco Rake

Verse

Now as you close your eyes, _ know I'll be think- ing a - bout you.

While my mis - tress, she calls _ me to stand in her spot - light _

_ a - gain. To - night, I won't be a - lone, _ you

know that don't _ mean I'm not lone - ly I've got

D5 * C/E * B \flat /F N.C. D.S. al Coda

noth- ing to prove for it's you that I'd die _ to de - fend. I want to

* Bass plays E * Bass plays F

Coda

N.C.

lay you _____ down.

8va

full

full

3

12 14 13 15 13 15 15 (15) 13

5 7 8

D.S.S. al Coda II

I want to

full

15 15 (15)

Coda II

N.C.

lay you _____ down

5 7 8

ritard

on a bed _____ of ros - es. _____

10

Words and Music by Jon Bon Jovi and Richie Sambora

Words and Music by Jon Bon Jovi and Richie Sambora

Introduction

pick slide

Gtr. 1

f (distortion)

P.M. _ _ _ _

P.H.

P.H.

P.M. _ _ _

P.H.

Pitches: E \flat C

P.M. _ _

P.M. _ _

both notes vib.

P.M. _ _

P.H.

P.M. _ _

If I was your

(Gtr. 1 out)

w/Rhy. Fig. 1 (2nd time only)

Gtr. 2
(1st time only)

Am G5 Am

mf (acoustic)

G5 Am

G5 Am

1. moth - er, _____

would you let _____ me hold _____ your hand? _____
would you al - ways be - lieve me?

Would you
'Cause I'd

F G F G w/Fill 1 F D5 Csus2 G5 (Gtr. 2 out)

say you were my ba - by? Would you al - ways be my friend? Was your
wake up in the mid - dle of the night just to see if you need me. Tell me there's no

w/Rhy. Fill 1 G5 A5 G5 A5 G5 A5 N.C.

moth - er, Could I teach you what's right? _ Could I
oth - er, to who you tell - ing your se - crets. P.H. Would you

Rhy. Fig. 1 Gtr. 1 P.M. P.M. P.M. P.H.

Pitch: C#

F5 G5 F5 G5 N.C. F5 w/Fill 2 D5 Csus2 G5

tell you sto - ries, may - be tuck you in, _ and kiss you sweet good - night? _ Oh. _
tell me 'bout the boys you've been bring - ing home to meet me? Oh. _
(end Rhy. Fig. 1)

(Gtr. 1 cont. in slashes)

Fill 1 Gtr. 4

f (distortion)

full full full full full full

T A B

Fill 2 Gtr. 4

P.H. P.H. P.H. P.H. P.H. P.H. P.H.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

P.H. P.H. P.H. P.H. P.H. P.H. P.H.

T A B

Rhy. Fill 1 Gtr. 1

P.M. 1/4 1/2 1/2 P.M.

T A B

Pre-chorus

Rhy. Fig. 2
Gtr. 1

A5 G5III F5 G5III

P.M.

Tell me what I've got to do _____ to make my life mean more to you. _

Rhy. Fig. 2A

let ring let ring let ring let ring

Gtr. 3 *mf* (clean tone)

A5 G5III (end Rhy. Fig. 2)

1. F5 D5 Csus2 G5

I could get so close it's true. If I was _____ your moth - er, _____

(end Rhy. Fig. 2A)

let ring let ring

2. F5 D5 Csus2 G5 A5 G5

w/Rhy. Fig. 2 & 2A

true. _____ If I was your. _____ Tell me who I've got to be _

F5 G5 A5 G5

_____ to make you a part _____ of me. _____ No one else you'd ev - er

Chorus

F5 w/Rhy. Fill 2 G5 A5 Rhy. Fig. 3 G5III

need, if I was your _____ moth - er. Moth - er.

F5 C5 G5III A5 G5III F5 D5 Csus2 G/B (end Rhy. Fig. 3)

If I was your moth - er. Moth - er. _____

Guitar solo
G5 A5 G5 A5
w/Rhy. Fig. 1 (twice) (play simile)

G5 A5 G5 A5

P.H. ----- 15ma. -----

P.M. ----- P.H. ----- 1/2 ----- P.H. -----

12 0 3 5 0 3 5 7 5 7 5 7 5

Pitch: C# Pitch: G

loco 5 P.M. P.H. 8va loco full

1/2

Pitch: Db

Rhy. Fill 2 Gtr. 1

P.M. P.M.

Gtr. 2

let ring -----

G5 A5 G5 A5 G5 A5 G5 A5

P.H. P.H. P.H. P.H. P.M. P.M. P.M.

P.M. P.H. P.H. P.H.

5 7 7 7 4 5 7 5 4 7 7 9 10 9 9 9 10 8 7 10

F5 G5 F5 G5 F5 D5 Csus2 G5

8va

full

(10) x 10 18 17 15 17 18 15 17 19 17 15 17 18 20 22 20 17 19 20 17 18 15 17 18 15 17 15 16 17 14 16 17 17

Gr. 4

When

Bridge

(F) (G) (Am) (Bb)

love is blood you're nev - er on trial. It don't get deep - er than a moth - er and child. Oh

19

(F/C) C5

ba - by, I got - ta get that close to you.

loco Gtr. 1

P.M.

mp *f*

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Pre-chorus

D5V

C5

Bb5

C5

P.M.

P.M.

1. Tell me what I've got to do _____ to make my life mean more to you. _
2. Tell me who I got to be _____ to make you a part _____ of me. _

let ring _____ let ring _____ let ring _____ let ring _____

1.

D5V

C5

Bb5

(4) open D

G5III

(4) open D

F5III

(4) open D

C5

P.M.

P.M.

P.M.

I could get so close it's true, _____ if I _____ was yours.

let ring _____ let ring _____

2.

D5V

E5

F5VIII

G5X

P.M.

P.M.

P.M.

P.M.

There's no one else you'd ev - er need, _____ if I was _____ your _____

let ring _____ let ring _____ let ring _____ let ring _____

Chorus

Repeat 4 time (ad lib. vocal)

w/Rhy. Fig. 3 (play simile)

A5

G5

F5

C5

G5

A5

G5

F5

D5

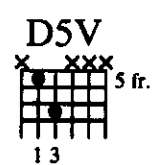
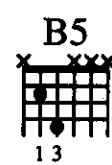
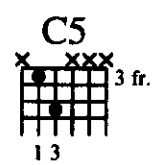
Csus2 G/B

moth - er. Moth - er. If I was your moth - er. Moth - er. Yeah.

Fade out

Dry County

Words and Music by Jon Bon Jovi



Free time Introduction

Keyboard plays Dm9 w/string patch

N.C.

(27 seconds)

* Gtr. 1 *tr*

Slowly ♩=80

w/Piano

* Use single coil pickup to achieve stratocaster-like tone.

Verse

Some say it's the dev-il's blood _ they're squeez-ing from _the vine. _ Some say it's a sav - ior in these

Am B \flat Dm C G

hard and des-perate times. You see it helps __ me to for-get that we're just born _____

Dm C Am B \flat

to die. (1.) _____
(2.) - live. Not this time

Dm C Am B \flat D5

I came here like so man-y did __ to
In the bless-ed name of Je-sus, I

(2nd time play simile)

let ring -----

1/2 full 1/2 full 1 1/2 1/4

(5) (5) 7 6 (6) (6) 5 6 (6) 8 3 3 3 5 7 7

* w/pick and fingers

Am N.C. D5 G D5 N.C.

find a bet-ter life. ____ To find my piece of eas-y street, and fi-nally be __ a-live. ____ I know
heard a Preach-er say, ____ we are all God's chil-dren. That he'd be back, back some day.

let ring -----

1/4

3 5 (5) 5 7 7 (7) (7) 4 5 5 7 5 3 5 3

D5 Am N.C. D5

noth-ing good _ comes eas-y, all good things take some time. I made my bed I'll lie in it, to
Hoped that he knew some things as he drank that cup of wine. ____ I did-n't have too good a feel-ing as I

let ring ----- let ring -----

5 7 7 5 3 3 5 (5) 5 7 7

w/Rhy. Fill 1 (2nd time)
G

Bridge
F#sus2

Bb#sus2

die in it's the crime. You can't help but prosper where the streets are paved with gold. They say the
head out to the night. I cursed the sky to open. I begged the clouds for rain.

Rhy. Fig. A

mf let ring

C

C(add9)

Dm

Dm(add9)

oil wells ran deep - er here than an - y - bod - y's known. Now I
Prayed all night for wa - ter for this burn - ing in my veins. It was

(end Rhy. Fig. A)

let ring

w/Rhy. Fig. A
F#sus2

Bb#sus2

packed up on my wife and kid, and left them both back home. To see there's
like my soul's on fire, and I had to watch the flames. When my

C

C(add9)

w/Rhy. Fill 2

Bb5

(5) 1fr. open (6) 3fr. 1fr.
Bb A G F

Pre-chorus

(4) open
D5 D

(4) open
D5 D

Gtr. 2

mp *f* (distortion)

P.M.

noth- ing in this pay- dirt, the ghosts are all I know. Now the oil's gone, and the
dreams went up in ash - es, and my fu - ture flew a - way.

Rhy. Fill 1 Gtr. 1

mp dive w/bar

T
A
B

Rhy. Fill 2 Gtr. 1

mf let ring

T
A
B

D5 ^{(5) 3fr.} C P.M. _____
 D5 ^{(5) 3fr.} C P.M. _____
 D5 ^{(5) 2fr.} B P.M. _____
 D5 ^{(5) 2fr.} B P.M. _____
 D5 ^{(5) 3fr.} C P.M. _____
 D5/C ^{(6) 3fr.} G

mon-ey's gone. ___ All the jobs are gone, ___ still we're hang-in' on. ___ Down in

Chorus

Rhy. Fig. 1 F5

P.M. _____
 P.M. _____
 P.M. _____
 P.M. _____

Dry Coun - ty they're swim-ming in ___ the sand. ___ Pray - ing for ___

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (1st 2 bars)

B^b5 P.M. _____
 G ^{(6) 3fr.} D ^{(5) 5fr.} G ^{(4) 5fr.} D ^{(5) 5fr.} B^b5 ^{(6) 3fr.} G F5 N.C.

___ some ho - ly wa - ter to wash the sins from off our hands _ in Dry Coun - ty. The

C5 B5 B^b5

P.M. _____
 P.M. _____

w/Fill 1 (1st time only)
w/Fill 2 (2nd time only)
w/Fill 3 (3rd time only)

To Coda ⊕

prom - ise has ___ run dry. Where ___ no - bod - y cries. ___ No-one's get-ting out of here ___ a -

Fill 1

Gtr. 1

mp

T
A
B

7 5

Fill 2

Gtr. 2 Gtr. 3

let ring _____

T
A
B

1 3 3 3 3 3 3/10 10 1/10 12

Fill 3

Gtr. 2

T
A
B

3 1

w/Rhy. Fig. 1 (1 3/4 times)

The musical score for "The End" by The Doors is presented in a three-staff format. The top staff is for the vocal line, the middle for guitar, and the bottom for bass. The key signature is one flat (B-flat), and the time signature is 4/4.

Vocal Staff: The vocal line begins with a long note on F5, followed by a measure with a whole note on N.C. (No Chord) and a half note on C5. The vocal line ends with a whole note on B5.

Guitar Staff: The guitar part is marked "Gtr. 3" and "f (distortion)". It features a series of eighth notes in the first four measures, followed by a half note on E4 in the fifth measure, and a half note on D4 in the sixth measure. The guitar part ends with a half note on E4.

Bass Staff: The bass part is marked "full" and features a series of eighth notes in the first four measures, followed by a half note on E2 in the fifth measure, and a half note on D2 in the sixth measure. The bass part ends with a half note on E2.

Tablature: The tablature is written on a six-line staff. It shows the fret numbers for the guitar and bass parts. The guitar part is marked with "10", "12", and "10" for the first four measures, and "10", "12", and "10" for the fifth and sixth measures. The bass part is marked with "10", "12", and "10" for the first four measures, and "10", "12", and "10" for the fifth and sixth measures. The tablature ends with a half note on E2.

w/Rhy. Fill 3

(8va)

Am B \flat Am B \flat Am B \flat C

mf

full

1/2

full

13 15 (15) 13 13 15 13 12 12 10 12 (12) 12 10 13 15 15 (15)

Double time ♩=160

Interlude

repeat 8 times
w/Fill 4 (4th, 6th. & 8th times)
w/Fill 5 (5th & 7th times)
w/Rhy. Fig. 2 (7th time and play 1st 2 bars 8th time)

1.,2.,3.,4.,5.,6.,7.

(8va) Dm C/D

play 1st time only

13 15 13 15

loco

Gtr. 1 let ring

0 14 15 13 15 14 12 15 14 13 15 12 12 15 0 12 13 12 13 12 10 13

8. N.C.

(Gtr. 1 out)

10 13 10 13 12 13 5 6 7 3 5 5 1 3 3 2 0 3 2 0

Fill 4

rake

mf (clean tone)

Gtr. 4

rake full

T A B

Fill 5

rake

mf (clean tone)

Gtr. 4

rake full

T A B

Rhy. Fig. 2

8va

Gtr. 4 let ring

T A B

19 19 22 22 22 19 22 19 22 19 22 20 22 17 20 17 20 17 20 17 20

Bb5

D5v

3 5

3

1/4

12

C5

full

full

12 10 10 12 10 12 (12) 10 12 10 10 10 13 13 (13) 10 12 7 0

A5

8va

Bb5

full

full

full

20 20 (20) 18 20 17 18 18 17 15 18 17 15 18 17 15 17 15 14 17

D5v

(8va)

full

full

15 14 17 14 15 15 17 15 18 15 18 15 17 18 18 (10) 17 15 18 18 17 15 17 18 15 15 18 15 15 1/4

C5

(8va)

A5

loco

full

full

full

15 17 18 15 17 18 15 18 17 15 18 17 15 15 (15) 12 10 10 18 19 10 12 (12) 10

G5

Bb5

Slowly ♩=80

Riff A

Gtr. 1

mp

full

full

full

12 10 12 (12) 12 10 12 12 13 12 (12) 7 5

w/Rhy. Fill 4
w/Riff A (twice) (play simile)

(8va) G5 Bb5

Outro

Dm

C

Am

Bb

(2nd time ad lib.)

mf

full

full

full

1/2

15 15 (15) 13

10 13 (13) 12

Dm

C

Am

Bb

rake

full

1/2

1/2

(12) (12) 10 13

12 10 12 12 (12) 10 12

rake

Dm

C

Am

Bb

rake

1/2

1/2

full

1/2

(12) 10 12 (12) 10 12 10 13

15 (15) 13 15 10 12

Dm

C

Am

Bb

fade out

1/2

1/2

full

full

1 1/2

full

(12) 12 (12) 10 13 13 12 15

(15) (15) 15 (15) 13 15 13

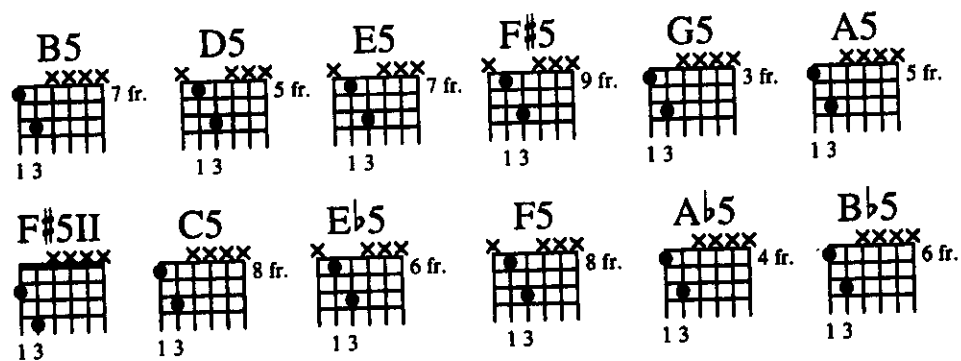
Rhy. Fill 4

Gtr. 2



Woman In Love

Words and Music by Jon Bon Jovi



Moderately Fast Rock ♩ = 125
Introduction

Gtr. 1 B5 N.C. B5 A5/B

mf (distortion) P.M. P.M.

Gtr. 2 (Riff A)

mf (distortion)

TAB notation for Gtr. 1 and Gtr. 2.

Riff B

Gtr. 3 (clean) *mf*

* ③ 2fr. A 4fr. B ⑤ 2fr. B ② 2fr. C# 5fr. E 4fr. D# ③ 2fr. A

Wom - an in

Gtr. 1

let ring ---

1/2 1/2 1/2 P.M. 1/2

* Use single-coil pick up to achieve stratocaster like tone with chorus & delay

(end Riff A)

TAB notation for Gtr. 1 and Gtr. 3.

4fr. B (5) 2fr. B (2) 2fr. C# 5fr. E 4fr. D# Verse (5) open 2fr. A B (end Riff B) (Gtr. 3 out) P.M.

love. Well call it so - cial com - men - tar - y, or
Just a dirt - y dog, I'm

----- P.M. P.M.

1/2 1/2

(5) 9 7 6 7 (6) 7 5 7 5 (7) 9 9 7 7 7 9

open A 2fr. B P.M.

just what my eyes see. Seems that there's more pret - ty wom - en than there are
scratch - ing with the fleas. I've been wak - ing up your neigh - bors and bark -

3

1/2 P.M. P.M. -----

9 9 9 6 7 5 7 5 9 9 9 7 7 9

open A (6) 3fr. G (5) 5fr. D 4fr. C# 2fr. B open A

fish in the sea. (We get e - nough. Ooh, wom - an in
ing up your tree. I went down to the shop - ping mall to get her off my mind. it's like

P.M. P.M. P.M.

1/2 1/2 1/2

6 7 (6) 7 6 7 5 7 5 7 5 6 7 (6) 7 5 7 5 7 5

2fr. B

open A 2fr. B open A 2fr. B

w/Riff B

open A 2fr. B open A 2fr. B

(end Rhy. Fig. 1)

love, yeah. ———

sleep - ing with the en - e - my if you're ———

not deaf and blind. You see there's I tried to

1/2

1/2

w/Rhy. Fig. 1
w/Rhy. Fill 1 (2nd time)

B5 A5/B B5 N.C.

girls who like your mon - ey, girls who like your car. Girls
run, but it was too late for me. I tried to

1/2 P.M. 1/2

(5) 9 7 7 9 6 7 (6) 7 5 7

A5/B N.C. A5/B B5 N.C. E/B D5/B

— who like to sip cham - pagne and feed on cav - i - ar. _____
hide since the day Ad - am met Eve. _____ Till I

P.M. P.M.

1/4

(7) 7 7 5 7 7 7 9 9 6 6 7 7 5 5

Rhy. Fill 1 Gtr. 1

w/pick and fingers

T	A	B
	12 11 9 9 7	9 9 12 11 9 9 7
	9 7 9 9 9 9	9 7 9 9 9 9
	9 12 11 9 9 7	9 12 11 9 9 7
	9 7 9 9 9 9	9 7 9 9 9 9

A5 N.C. A5 w/Rhy. Fill 2 N.C. D#B D5/B A5/B B5 A5/B B5 w/Rhy. Fill 1 (1st 2 bars) (2nd time only)

I love em'. Oh, the wom - an in love.

Turn on tel - e - vis - ion I looked up on the screen. I saw hun - dred pret - ty girls sing this

P.M. P.M.

N.C. A5/B E5 D5/E E5 D5/E E5 D5/E

I want some silk stock - ings, smooth talk - ing lip - stick and curls. I want a song on M - T - V. I need some

P.M. P.M.

B5 A5/B B5 A5/B B5 A5/B B5 E5

wom - an (Wom - an) more than a girl. Got me some lip lock - ing, cool walk - ing,

P.M. P.M. P.M. P.M.

Rhy. Fill 2 Gtr. 3

T A B

2 4 4 2 2 2 2 5 4

D5/E N.C. F#5 F# F#5 N.C. A5

dia - monds and pearls. _ I'll wrap em' all up, and give em' the world. _ Oh there ain't _

(Gtr. 1 cont. in slashes)

P.M. P.M. P.M. P.M.

Chorus

Rhy. Fig. 2 Gtr. 1 B5 D5 E5 F#5

_ no wom - an like a wom - an in love. Ain't _ noth - ing she can't _

(end Rhy. Fig. 2)

⑤ 9fr. 7fr. 5fr. 7fr. 5fr. ⑥ 7fr. F# E D E D B B5

w/Rhy. Fig. 2

rise a - bove. She can part _ the wa - ter when the seas get - ting rough. _ Ain't _

F#5 N.C. B5

1. w/Riff A N.C.

_ no wom - an like a wom - an. Wom - an in love. _

2. Ain't _

Gtr. 4

mf (distortion)

full

full

1/2

Fill 1

Gtr. 4

T

A

B

12

w/Rhy. Fill 2

First system of musical notation for guitar solo. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The treble staff contains a melodic line with various ornaments including wavy lines and slurs. The bass staff contains a rhythmic line with fret numbers: (9), 0, 10, 7, 10, 7, 9, 9, (9), 7, 9, 9, (9), 7, 9, 7, 9, (7). Annotations include "full" with a wavy line, "P.H." (Palm Heel) with a dashed line, "8va P.H." (8th fret Palm Heel) with a dashed line, and "8va P.H. loco" with a wavy line.

2.
w/Rhy. Fig. 2 (1 3/4 times)

B5

D5

E5

Second system of musical notation for guitar solo. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The treble staff contains a melodic line with various ornaments including wavy lines and slurs. The bass staff contains a rhythmic line with fret numbers: 7, 9, 8, 7, 5, (12), 10, 9. Annotations include "P.H." (Palm Heel) with a dashed line, "Gr. 4" (Grass 4) with a wavy line, and "1/4" with a wavy line.

* continued from Fill 1

F#5

N.C.

B5

Third system of musical notation for guitar solo. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The treble staff contains a melodic line with various ornaments including wavy lines and slurs. The bass staff contains a rhythmic line with fret numbers: (9), 11, 11, 9, 7, 9, 7, 9, 12. Annotations include "P.H." (Palm Heel) with a dashed line and "1/4" with a wavy line.

D5

E5

F#5

Fourth system of musical notation for guitar solo. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The treble staff contains a melodic line with various ornaments including wavy lines and slurs. The bass staff contains a rhythmic line with fret numbers: (12), 10, 9, 11. Annotations include "P.H." (Palm Heel) with a dashed line and "1/4" with a wavy line.

w/Rhy. Fill 3

Guitar solo

G5

G5

D5

Gtr. 1

wom - an in love.

Oh yeah.

Oh yeah.

P.H.

P.H.

1/4

full

full

B5

A5

Oh yeah.

let ring let ring let ring ----

full

full

F#5II

P.H.

both notes vib.

P.H.

full

full

Rhy. Fill 3

Gtr. 1

Diagram showing Rhythm Fill 3 and Guitar 1 part. The Rhythm Fill 3 is a 4-measure sequence in 4/4 time, starting with a treble clef and key signature of three sharps (F#, C#, G#). The notes are: F#4 (quarter), C#5 (quarter), G#4 (quarter), and F#4 (quarter). The Guitar 1 part is a 4-measure sequence in 4/4 time, starting with a treble clef and key signature of three sharps. The notes are: F#4 (quarter), C#5 (quarter), G#4 (quarter), and F#4 (quarter). Below the guitar part, there is a tablature for the guitar, showing the fret numbers for each note: (9) 9 7 5 7 5 7 5.

E5

B5

ry - thing I want - ed, there's just one thing I need. It has - n't changed for - ev - er, fa -

E5

F#5II

G5

C5

thers tell your sons. That there ain't noth - ing like a thing called love. Ain't

(Gtr. 4 out)

(4)

2 2 2 2 2 2 2 2 2 5 5 5 5 5 5 10

(Gtr. 4 out)

Chorus

w/Riff C (2nd time)

Rhy.
Fig. 3
Gtr. 1

C5 Eb5 F5

no wom - an like a wom - an in love. Ain't
no se - cret to a wom - an in love. You think you

(end Rhy. Fig. 3)

(5) 10fr. 8fr. 6fr. 8fr. 6fr. (6) 8fr. Eb5
G F Eb F Eb C C5 w/Rhy. Fig. 3

noth - ing she can't rise a - bove. She can part the wa - ters when the
can live with out em' but you're ask - ing too much. See, I've slept with ro - monce, and

w/Fill 2 (1st time)
w/Rhy. Fill 4 (2nd time)

F5 N.C. C5

seas get - ting rough. Ain't no wom - an like a wom - an in love. There ain't
danced with lust. And there ain't no wom - an like a wom - an in love. Oh yeah.

Ab5 (5) 10fr. 8fr. 6fr. 8fr. 6fr. (6) 8fr. 6fr. Bb5 C5
G F Eb F Eb C Bb P.M. I need a wom - an.

Riff C Gtr. 4

T (13) 11 10 12 12 10 8 10 8 13
A
B 10

* continued from Fill 2

Fill 2 Gtr. 4

T 13
A
B

Rhy. Fill 4 Gtr. 1

T
A
B (10) 10 8 6 8 6 8 4

Fear

Words and Music by Jon Bon Jovi

Moderately Fast Rock ♩ = 132

Introduction

(Bass, drums, sirens and random voices)

N.C.

7

Verse

1. I see you look - ing o - ver your shoul -

2. Run - ning with the rats in this

w/Rhy. Fill 1 (2nd time only)

w/Rhy. Fill 2 (2nd time only)

- der. Tell ____ me, who do you think's ____ out there? You're
cit - y, makes you feel ____ like you're a part - ner ____ in crime? Girl ____

w/Rhy. Fill 1 (2nd time only)

reach - ing for your four leaf clo - ver. Ba - by there ain't no luck down
____ once you were young and pret - ty. Now won't you stop and watch that lit - tle girl

w/Rhy. Fill 3 (2nd time only)

A5

E5

N.C.

*A5/F#

N.C.

A5/F#

E5/F#

here. I swear that there's no heart in this cit - y. It's here
die. Hey ba - by won't you stop and here ____ me.

Gtr. 1

P.M.
f (distortion)

P.M.

P.M.

* Bass plays F#

Rhy. Fill 1

Gtr. 2

let ring ----- let ring ----- let ring -----
mf (clean tone)

T	5	4	7
A	6	6	6
B			

Rhy. Fill 2

Gtr. 2

let ring ----- let ring -----
mf (clean tone)

T	2	5	2	4	2
A					
B					

Rhy. Fill 3

Gtr. 1

pick slide

T	x	x	2	2	2
A			0	0	0
B					

N.C. A5/F# N.C. A B N.C. A5/F# E/F# N.C.

the slo - gan reads "do your time." Eve - ry - bod - y's do - ing their sen -
 Just be - ing here were breath - ing heart at - tacks, yeah. We can run chase the

P.M. P.M. P.M.

A5/F# E5/F# N.C. A5/F# E/F# N.C.

tence. It's just there ain't no - bod - y here who knows just what's the crime.
 set - ting sun, ba - by. We can run and we won't ev - er look back, no.

P.M. P.M. P.M.

Pre - Chorus
 A5 D5 A5

I watched my fath - er live a lie here. I'd rath - er die than
 Take my hand I know we'll make it. I'll let noth - ing slow

P.M.

D5 E5 A5 D5

fade a - way. I read the rules, and yeah I know them.
 us down. I know you want to curse this place, there's

Chorus
w/Rhy. Fill 4 (3rd time only)
N.C.

E N.C. E5 3

You ain't ev - er gon - na make me play the game of fear. _____
on - ly one thing stop - ing us now it's fear. _____ Fear, _____

P.M. -----

P.M.

fear, _____ of a new _____ thing. _____ (end Rhy. Fig. 1)

P.H.

P.M. -----

P.H.

P.M. -----

1/2

1/4

1. **F#m7** **2,3. w/Rhy. Fig. 1 N.C.**

Fear, _____ fear, _____

* Change pick-up positions with toggle switch using indicated rhythmic figure.

To Coda ☼

fear, _____ of the brass ring. _____

Rhy. Fill 4

Gtr. 1

8va
P.H.
loco

P.H.

P.M. -----

1/2

slight vib.

T
A
B

2 4 5 4 2 5 2

souding: A

Bridge
B5

A5

N.C.

You ain't one _____ for tak - ing chanc - es.

P.M.

P.M.

B

A5

You work and you live and you breathe 9 to _____

N.C.

D5

Still, that's what

P.M.

P.M.

A5

N.C.

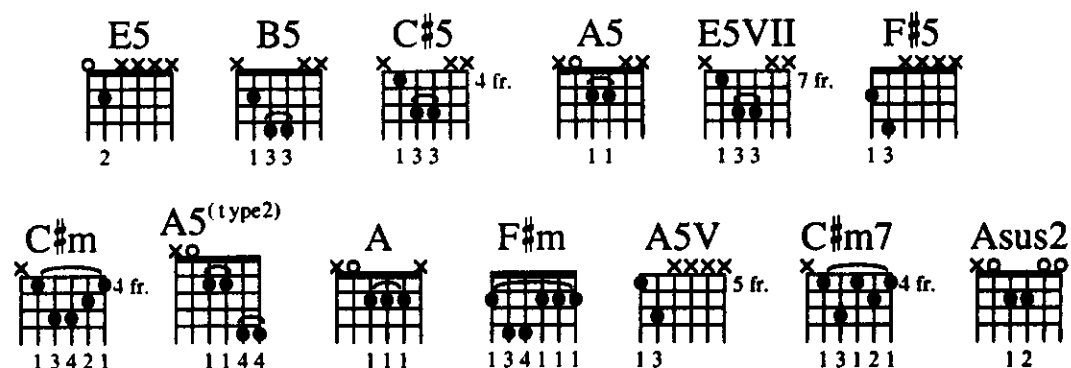
you call liv - ing, ha.

P.M.

P.M.

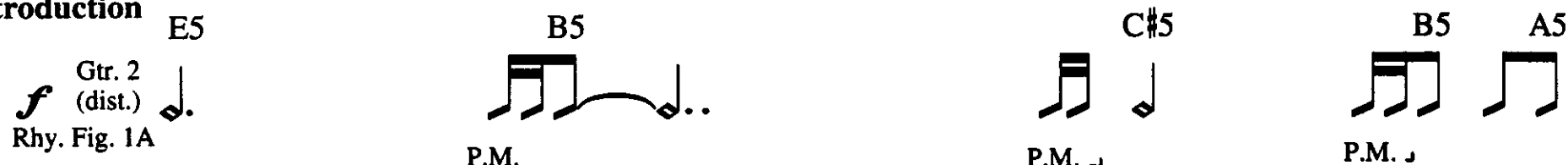
I Want You

Words and Music by Jon Bon Jovi



Slowly = 76

Introduction



(drums) Rhy. Fig. 1

Gtr. 1 *mf* (clean tone w/chorus) let ring

T 7 10 9 7 10 9 7 10 9

A 9 9 9 9 9 9 9 9 9 11 11 11

B

B5 E5VII B5 P.M.

let ring let ring let ring

9 7 9 7 9 7 8 7 9 9 9 9 10 9 9 9 9 9 9 9 7 10 9

Gtr. 3 *f* (distortion)

full full

4 6 4 6 9 11 11 (11) 9 9 11

C#5 7 B E B A5 (end Rhy. Fig. 1A) (Gtr. 2 out)

(end Rhy. Fig. 1) 1. The

let ring -----

9 11 9 11 11 10 9 9 7

full 12 full 12 (12) 11 (11) 9 9 9 11 9 11

(Gtr. 3 out)

Verse

N.C. F#5 E5/F# F#5 E5/F# F#5 E5/F# N.C. F#5 E/F# F#m7 E/F# F#m7 E/F#

last time ___ that I saw her ___ was the night she said good-bye. _
so hard to re - mem - ber ___ where, when, how, why ___

Gtr. 1

mp (w/single coil pick-up)

11 9 11 9 11 11 9 9 11 9 10 9 10 10 9 9 11 9 11 11 9

N.C. E6 E5 N.C. w/Fill 1 (2nd time only) Bsus4 B

___ love went a - way? She said that love's _ a stran - ger,
I tried to drown my - self in pit - y,

* -----

7 9 11 9 11 9 9 11 9 11 9 11 9 7 7 7

* E note on the 9th fret of the 3rd string is doubled by an open E on the 1st string.

Fill 1 Gtr. 3

1/2

T
A
B

9 11 9 11 11 (11) 9 11 9 11

Bsus4

B

E5

Esus4

N.C.

and it's sure pass you by. _____ Yes she did. As she
but your mem-o-ry kept call - ing my name, _____ yes it did. I bought you

let ring P.M.

N.C.

F#5

E5/F#

F#5

E5/F# F#5

N.C.

packed up her be - long - ings, _____ ba - by would - n't look me in the eye. _
fan - cy cars _____ and dia - mond rings, ba - by. All the things that my mon - ey brings, and the

let ring

Esus4E

N.C.

serv - ants to paint the skies _____ blue.

But I could
And I

rake

rake

Fill 2

Gtr. 3

rake

1/2

T
A
B

Bsus4 B A5

see a tear roll off her face, as we both tried
work so hard sev - en days a week. Built a for - tress for your heart to keep. If I

7 9 7 9 7 9 7 9 10 9 10 9 10 9

B5 w/Rhy. Fill 1 (2nd time) B5 5 4fr. C# 6fr. D#

so hard not to cry. She said.
could I'd wrap these words up for you, yeah.

Gtr. 2 P.M. *mp* *f*

mf P.M.

9 9 9 9 9 9 9 9 9 9 9 9 4 6

Chorus
w/Rhy. Figs. 1 & 1A
E5 B5

I nev - er want - ed the stars. Nev - er shot for the moon.

C#5 B/D# E B/D# A5 B5 E5 B5

I like them right where they are. All I want - ed was you. So ba - by just turn a - way,

C#5 B/D# E B A5 w/Rhy. Fill 2 (2nd time only) **To Coda** ☼

'cause I can't face the truth. All I'm try - ing to say, all I want - ed was

Rhy. Fill 1

T
A
B 4 4 4 4 11 9

Rhy. Fill 2

T
A
B 2 2 2 4 2

1. E Esus4 E

w/Rhy. Fill 3

Bridge E5

Gtr. 2 Rhy. Fig. 2A P.M.

you. I tried you. I want ____

Rhy. Fig. 2

Gtr. 1 let ring

C#5 A5

(5) 2fr. 4fr. B C# B5 G# F#5 (end Rhy. Fig. 2A)

you. I want ____ you. Ba - by I ____ want

(end Rhy. Fig. 2)

let ring let ring

C#5 C#m C#5 C#m A5 A5^(type2) A5 A

P.M. P.M. P.M. P.M.

you. But nev - er thought you were _ a - lone. ____ I filled the

Rhy. Fill 3 Gtr. 4

mf (12 string acoustic)

T A B

F#5 F#m

B5

② 2fr. 4fr. 2fr. ⑥ 2fr. 4fr. 2fr.
B C# B F# G# F#

P.M. ----

P.M. -----

par - ty up with com - pa - ny, but nev - er made our house a home. _____

Gtr. 3

x x 9 11

Guitar solo

E5

F#5

rake

full

rake

12 9 11 9 11 9

A5V

E5

P.M. ----

1/2

E5

⑥ 2fr. F#

full

full

open E

F#5

rake

full

full

rake

1/2

Breakdown

A5V

(Gtr. 2 tacet)

Gtr. 4 (acoustic) E

Well, all I've got ___ is my ___ gui - tar, ___

Gtr. 1 (Gtr. 3 out)

let ring - (w/chorus)

9 9 7 9 9 9 7 9 9

C#m7

Asus2

these chords and the truth. ___ All I've got ___ is my gui - tar, ___ but

let ring let ring

9 9 7 9 9 9 9 0 9 9 7 9 9 9 9

B5

Gtr. 2 P.M.

(5) 4fr. C# 2fr. B (6) 4fr. G# 2fr. F#

D. S. al Coda

all I want, ___ ba - by all I want. ___

let ring

9 9 7

Outro

w/Rhy. Fig. 2 & 2A

Repeat 4 time (ad lib back-up vocal)

Coda

E5 C#5 A5 (C#) B5 (G#) F#5

you. I want ___ you. I want ___ you. Ba - by I ___ want

Fade out

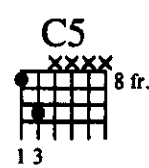
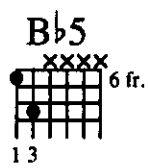
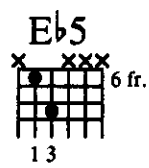
Blame It On The Love Of Rock & Roll

Words and Music by Jon Bon Jovi and Richie Sambora

Moderate Rock ♩ = 120

Introduction

E Mixolydian
(Drums)



N.C.

E5

N.C. E5 N.C.

A

E

N.C.

3

Woh. _____ Ooh yeah. _____

Gtr. 1

Rhy. Fig. 1

mf (slight dist.) 1/2 1/2

P.M. P.M. - - -

T
A
B

0 9 9 (9) 0 0 0 0 0 9 10 9 9 11 9 0 9 2

E5

N.C.E5

G5

F#5

E5

G5

F#5

E5

N.C.

E5

N.C.

E5

N.C.

P.M. P.M.

1/2 1/2

P.M. P.M. - - -

0 0 0 11 12 11 9 11 12 11 9 0 9 9 0 0 0

A

E

N.C.

E5 N.C.

E5 N.C.

Come on. First time _____

(end Rhy. Fig. 1)

P.H.

P.M. P.M. - - - P.M.

1/2 P.H.

9 10 9 9 11 9 0 9 0 0 9 11 9 7 9 (9) 7

Verse

w/Rhy. Fig. 1

E5 N.C. E5 N.C. A E N.C. E5 N.C. E5 G5

I heard the mu - sic, I thought it was my own. I could feel it in my heart - beat, I could

F#5 E5 G5 F#5 E5 N.C. E5 N.C. E5 N.C. A E N.C.

feel it in my bones. My mom - ma thinks I'm cra - zy, dad says I'm in - sane. I got this

E5 N.C. E5 N.C. A5 N.C. A5 N.C.

boog - ie woog - ie fe - ver burn - ing in my veins. They took me to the doc - tor, but

P.M.

D/A A N.C. A5 N.C. A5 N.C. D/A A N.C.

it's too late for me. They dragged me to a preach - er they saw on their T - V. who said that

P.M. P.M.

1/2

w/Rhy. Fig. 1 (1st 2 bars)

E5 N.C. E5 N.C. A E N.C.

(Spoken: "for a small do - na - tion your lost soul would be saved." I said that

w/Rhy. Fill 1

E5 N.C. E5 N.C.

I don't think so preach - er, I'll come back an - oth - er day.

Rhy. Fill 1 Gtr. 1

P.M. P.M. w/pick & fingers

T A B

0 0 2 5 4 3

Pre - Chorus

A5 A6 A5 A6 A5 A6 A5 A6 N.C. B5 B6 B5 B6

All that I want _____ is to be a roll - ing stone. They don't un - der - stand what
said it won't last, _____ but they mis - un - der - stood. If peo - ple think it's bad, then I'll _

P.M.

B5 B6 B5 B6 B5 C5 F Mixolydion Eb5 D5 C5 N.C.

we all __ know. _____ It
__ be bad for good. _____ Lord, __ you know it }

both notes vib.

1/2

Chorus

F5 F6 F5 F6 F5 F6 F5 F6 F5 Bb5 Bb6 Bb5

feels __ so good it ought to be il - le - gal. I got my vac - ci - na - tion from a

N.C. Eb5 Bb5 Bb6 Bb5 **To Coda** N.C.

pho - no-graph nee - dle. I'll nev - er grow up, I'll nev - er grow old. __

1/2 1/4

Interlude
w/Rhy. Fig. 1 (1st 4 bars) (play simile)
E5 N.C. E5 N.C.

F5 N.C.

Blame it on the love ____ of rock & roll. ____

Gtr. 2 *mf* (slight dist.) full

1/2

0 0 15

A E N.C. E5 N.C. E5 N.C.

As the sto - ry goes. Lis - ten up. Hey my

full 1/2 1/2 1/2 1/4

(15) 0 12 14 14 12 14 14 12 14 14 12 14 13 14 14 13 14 19

Verse
w/Rhy. Fig. 1 (play simile)

E5 N.C. E5 N.C. A E N.C.

teach - ers did - n't like ____ me, they tried to put me down. 'Cause I

E5 N.C. E5 G5 F# E5 G5 F#5 E5 N.C.

wore my hair too long, played my mu - sic way too loud. ____

E5 N.C. E5 N.C. A E N.C.

Eve - ry lit - tle boy ____ wants to learn to play gui - tar, so he can

E5 N.C. E5 N.C. D. S. al Coda

pick up all the chicks and be a rock & roll star. They

Coda

F5

F5

F6

F5

F6

F5

Blame it on the love ____ of rock & roll. ____ Blame ____ it on ____ love.

Gtr. 1

B \flat /F

N.C.

B \flat 5B \flat 6B \flat 5B \flat 6B \flat 5

N.C.

E \flat 5

Blame ____ it on the love.

Well dad - dy

just don't un - der - stand what the lit - tle girls know. ____

Blame it on the love

Guitar solo

E \flat 5Rhy.
Fig. 2B \flat 5

F5

of rock & roll. ____

Gtr. 2

1/2

1/2

w/Fill 1

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (twice) (play simile)

B65

F5

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the key of Bb (one flat) and 4/4 time. The bass part is shown as a fretboard diagram with fingerings. The score is divided into two systems, each with a wavy line indicating a continuation of the piece.

Guitar Part:

- Key signature: Bb (one flat)
- Time signature: 4/4
- Chords indicated above the staff: F6, F5, F6, F5, F6, F5, Eb5, Bb5, F5.
- The melody is complex, featuring many accidentals and a final chord of Bb5.

Bass Part:

- The bass part is shown as a fretboard diagram with fingerings.
- Fingerings: 2, 3, 3, 3, 4, 3, 4, 3, 4, 3, 4, 3, 3, 2, 3, 3, 2, 3, 3, 2.
- Accents: 1/2, 1/2.
- The final chord is F5.

8va ----- loco
P.H. -----

w/Fill 2

F5 F6 F5 F6 F5 F6 F5

P.H. -----

full full full full

5 5 5 5 (5) 3 5 7 5 6 7/10 12 14 13 13 16 13 15 1/2 (15) 13 15 15 12 14

Fill 1

Gtr. 3

f (distortion) P.M. - - - -

1/2 (12) 10 12 (12) 12 12 10 12

12 10

Fill 2

Gtr. 3

T
A
B

Bridge

*Gtr. 1

E♭5 B♭5 F5

All _____ I want - ed, _____ all _____ I ev - er
(All _____ that I want - ed, _____)

full

16 6 6

* Doubled by Acoustic Gtr.

C5 E♭5 B♭5

need - ed, _____ my _____ gui - tar _____ gave _____ to me. _____
all _____ that I need - ed. _____)

full

(6) 4 9 9

C5

Breakdown
N.C.

Eve - ry song I've sung, _____ blame _____

5 5

_____ it on _____ love. Eve - ry war I've won, _____ blame _____ it on _____ love. Eve - ry

thing I've done, ___ blame ___ it on the love. Blame it on the love of

C5

F# mixolydian C#5

Chorus

F#5 F#6 F#5 F#6 F#5 F#6 F#5 F#6 B5

rock & roll. ___ 1. Feels ___ so good it ought to be il - le - gal. I
2. ___ it on ___ love. B - B - B - Blame _

B6 B5 N.C. B5 E5 A/E E E5

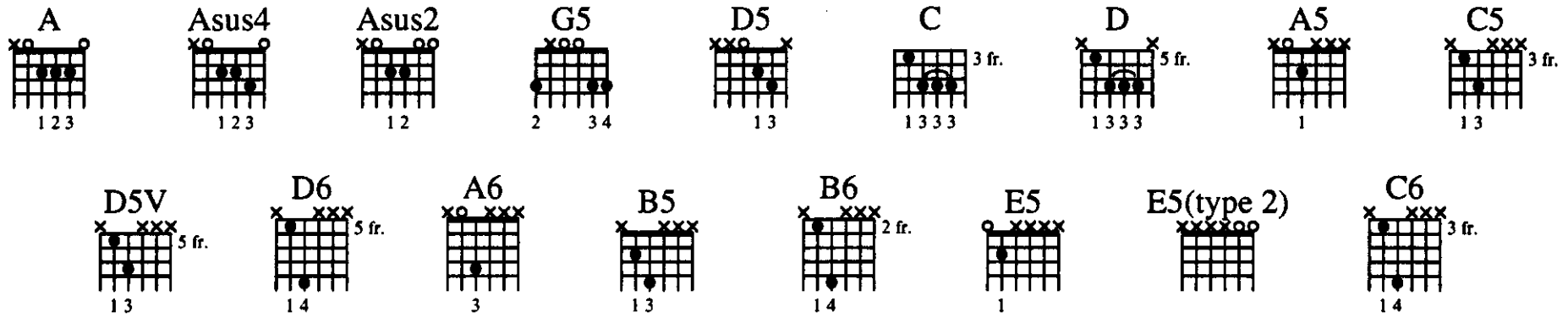
got my vac - ci - na - tion from a pho - no - graph nee - dle. I'll nev - er grow up, and I'll
Dad - dy just don't get, what his

B5 E/B B E/B B N.C. Fade out F#5

nev - er grow old. ___ Blame it on the love ___ of rock & roll. ___ Blame _
lit - tle girl loves. Blame it on the love of rock & roll. _

Little Bit of Soul

Words and Music by Jon Bon Jovi and Richie Sambora



Moderate Rock ♩ = 116

Introduction

A Mixolydian

(Drums)

Gtr. 1 N.C. *mf* (play w/slight edge) Let ring --

1/2

T
A
B

Gtr. 2 A
(acoustic)

G5 N.C. G5 A5 N.C. A5 D/A N.C.

w/pick and fingers

1/2

(end Rhy. Fig. 1)
Asus2 A

Rhy. Fig. 1

Asus4 A Asus4

P.M. P.H. P.H.

full 1/2 1/4 1/2

w/Rhy. Fig. 1 (1 3/4 times)

Asus4

A

Asus4

A

1. You've been robbed, _

Rake

Rake

full

1/2

Verse

w/Fill 1 (2nd time only) Asus4

A

Asus4

Asus4

G5

2. _ you've been used. _ You've been cru - ci-fied _ and a - bused. _ You've been sac-
_ in the flood. _ When you feel _ like you've been kicked through the mud. _ You know they

*2nd time Gtr. 1 plays along w/Gtr. 2 (simile)

Let ring- *mp*

Let ring- *mp*

D5

A w/Fill 2 (2nd time) Asus4

D5

- ri-fied and now you're con-fused, _ ain't that the truth, _ yeah, _ yeah. You got a hole _
still have - n't found a drug _ to pick us up. _ You're feel-ing down _

w/pick and fingers *mf*

1/4

1/2

Fill 1

Gtr. 3

Fill 2

8va

Gtr. 3

full

full

1/2

1/4

Pre-chorus

A

D5

A

G5

in your head. ____ And this cold ____ emp-ty spot ____ in your big ____ brass bed. ____ When you're
mis-un- der - stood. ____ I know That these times ____ they ain't look- ing so good. ____ When you're

1. mad at the world ____ and you're feel - ing like you're los - ing con - trol. ____ All you need ____
mad at the world ____ and you're feel - ing like you're los - ing con - trol. ____ All you need ____

Fill 3

Fill 4

Chorus

A w/Fill 5 (2nd and 3rd times)

C

to get by _____ is a lit-tle bit of soul, __ yeah. __ Woa, _
 to sur- vive _____ is a lit-tle bit of soul, __ yeah. __

lit - tle bit of soul. __ Yeah. __

(2nd and 3rd times Gtr. 1 cont. in slashes w/Gtr. 2)

(Gtr. 1 continue doubling Gtr. 2 in Rhy. Fig. 1)

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

Asus4 A Asus4 A

Now when you're lost _

Gtr. 3 rake mf (w/edge)

Fill 5

8va

full

1/2 1/2 1/2 1/2 1/2 1/4

T 20 17 17 19 19 17 19 (19)

A

B

2, 3. w/Fill 6 (3rd time) A5 C5 D5V w/Fill 7 (3rd time) A5

Gtrs. 1 & 2

Yeah. _____ Woa, _____ lit-tle bit of soul. _

Let ring.....

full full

To Coda ⊕ Bridge

⑤ 3 fr. open C A A5 ⑤ open A 3fr. open 4fr. open 4fr. open 4fr. open D5V D6 D5V D6 D5V ⑤ 3 fr. open C A

Gtr. 1 only

2. _ Here we go. Eve - ry-one's com-plain-ing, noth - ing but frus-tra-tion. The king _

3. _ Come on. Come on, Woa, _

1/2 1/2 1/4

Fill 6 Gtr. 3

8va P.H. loco

full full full full

T A B

Fill 7 Gtr. 3

full full 1/2

T A B

A5 A6 A5 (6)3fr. G A5 B5 B6 B5 B6 B5 B6 B5 (6)3fr. F# (G) F# E open

has pissed in your pot of gold. It ain't ent-er-tain-ing spend-ing so much time in the hole.

Guitar solo
E5 E5(type2) E5 E5(type2) E5 D5V D6 D5V D6 D5V D6 D5V D6

Rhy. Fig. 2

Lord, send a lit-tle bit of. Woa.

Gtr. 3

1/2 full full 1/2

(end Rhy. Fig. 2) w/Rhy. Fig. 2 (1st 3 bars) D5 D6 D5 D6 D5

A5 A6 A5 A6 A5 A6 A5 A6 A5

(whistles)

1/2 1/2 1/2 full full full

D6 D5 D6 A5 A6 A5 A6 A5 A5 A6 A5 **D.S. al Coda** G5

Ooh, yeah, yeah. Mad

full full full 1/2 1/2

Gtr. 2 A Asus4 Asus4 A Asus4 Asus2 A

rake

mp

1/2

full

12 (12) 10 10 12

w/Rhy. Fig. 1 (1 3/4 times)

Asus4 A Asus4 Asus2 A

1/2

1/2

1/2

1/2

1/2

(12) 9 12 (12) 10 7 7 5 0 5 7 5 5 5 3 5 (5) (5) 3 5 5 3 0 7

Asus4 A Asus4 Asus4 A

Fdbk.

mf

1/2

1/4

Fdbk.

8 7 7 7 (7) (7) (5) 7 7 7 5 3 0 (0) 2 2 2 2 0

Outro N.C. A D/A (Gtr. 2 out) N.C. D/A N.C. A N.C. A D/A N.C. A

Vocal Fig. 1 (end Vocal Fig. 1) w/vocal Fig. 1 (repeat till end)

Ooh, ooh, ooh. ____

Rhy. Fig. 3 (end Rhy. Fig. 3)

P.M. P.M. P.M. P.M.

1/2

1/2

2 0 2 0 0 0 0 0 2 0 2 0 0 0 0 0 4 0 4 0 0

N.C. A D/A N.C. D/A N.C. A N.C. A D/A

Hear my pain. _____ Built like fire. _____

Gtr. 1

full full

Repeat 3x (ad lib. vocal & guitar licks)

N.C. A N.C. A D/A N.C. D/A N.C. A

Through my pain ____ I know. ____ I need a lit-tle bit of soul.

full full full

N.C. A D/A N.C. A N.C. A D/A

Oh, ____ take them home, ____ yeah. Take them home,

1/2 full full

fade out

A

yeah. I need a. Just a lit-tle bit, just a lit-tle bit of, just a lit-tle bit of.

full full full